

Spring 1-15-2004

ENG 1002-034-059-067: Composition and Literature

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Tuesday/Thursday
1:45 - 3:30 PM
6:15 - 7:00 PM
And by appointment

1002-034
-059
-067

COMPOSITION AND LITERATURE
Course Syllabus
English 1002
Spring 2004

January 13
COLE3210

Introduction to the Course

January 15
COLE3210

Reading:

from *An Introduction to Fiction*:

READING A STORY

Updike, "A & P"

Boyle, "Greasy Lake"

pp. 3-13 & 20-1

pp. 14-9

pp. 128-36

from *Writing Essays About Literature*:

INTERPRETING FICTION

pp. 33-60

Class Activities:

Discussion of Reading

IN-CLASS WRITING: RESPONSE

January 20
COLE3140

Reading:

from *An Introduction to Fiction*:

POINT OF VIEW

WRITING ABOUT A STORY

Poe, "The Tell-Tale Heart"

Faulkner, "A Rose for Emily"

"Analyzing"

pp. 22-7 & 75-6

pp. 764-78

pp. 35-9

pp. 28-35

pp. 769-73

from *Writing Essays About Literature*:

Robinson, "Richard Cory"

pp. 307-8

Cannon, "Point of View in ... "Richard Cory"

pp. 308-12

Class Activities:

ESSAY ASSIGNMENT: ANALYSIS ESSAY

Discussion of Reading

January 22
COLE3140

Reading:

from *An Introduction to Fiction*:

CHARACTER

O'Connor, "A Good Man Is Hard to Find"

Cheever, "The Five-Forty-Eight"

pp. 77-80 & 107-8

pp. 405-16

pp. 550-61

Class Activities:

Discussion of Reading

January 27 COLE3210	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>APPROACHING POETRY pp. 1-20</p> <p>READING RESPONSIVELY pp. 21-34</p> <p>Dickey, "Cherrylog Road" pp. 14-6</p> <p>Garcia, "Why I Left the Church" pp. 407-8</p> <p>Class Activities:</p> <p>Discussion of Reading</p>
January 29 COLE3210	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>WORDS pp. 35-50</p> <p>IMAGES pp. 51-64</p> <p>SPEAKER, TONE, and IRONY pp. 65-81</p> <p>Dove, "Adolescence—III" p. 203</p> <p>Olds, "The Victims" p. 30</p> <p>Endrezze, "The Girl Who Loved the Sky" pp. 98-99</p> <p>Class Activities:</p> <p>Discussion of Reading</p> <p>Sign Up for Conferences</p>
February 3-11 COLE3721	<p>CLASSES SUSPENDED</p> <p>DUE IN CONFERENCE: DRAFT OF ANALYSIS ESSAY</p>
February 12 COLE3210	<p>Class Activities:</p> <p>Peer Editing of Essay Drafts</p> <p>DUE: DRAFT OF ANALYSIS ESSAY</p>
February 17 COLE 3140	<p>Reading:</p> <p>from <i>Approaching Poetry</i>:</p> <p>Willard, "Saint Pumpkin" pp. 395-6</p> <p>Carlson, "A Saint in a Pumpkin Patch" pp. 463</p> <p>from <i>An Introduction to Fiction</i>:</p> <p>"Explicating" pp. 764-9</p> <p>Class Activities:</p> <p>DUE: REVISION OF ANALYSIS ESSAY</p> <p>ESSAY ASSIGNMENT: EXPLICATION</p> <p>Videotape of <i>Oedipus Rex</i></p>
February 19 COLE3140	<p>Reading:</p> <p>from <i>Bedford Introduction to Drama</i>:</p> <p>GREEK DRAMA pp. 29-38</p> <p>Sophocles, <i>Oedipus Rex</i> pp. 47-72</p> <p>from <i>Writing Essays About Literature</i>:</p> <p>ANALYZING DRAMA pp. 61-85</p> <p>Class Activities:</p> <p>Videotape of <i>Oedipus Rex</i></p> <p>Discussion of Reading</p>

February 24 COLE 3210	<p>Reading: from <i>Approaching Poetry</i>: FIGURES pp. 82-101 SYMBOLS pp. 102-117 Sexton, "Her Kind" pp. 377-8 Wright, "Saint Judas" p. 70</p> <p>Class Activities: Discussion of Reading</p>
February 26 COLE3210	<p>Reading: from <i>Approaching Poetry</i>: SOUNDS pp. 118-30 RHYTHM and METER pp. 131-51 Fulton, "You Can't Rhumboogie ..." pp. 128-9 Knight, "Hard Rock Returns ..." pp. 389-90</p> <p>Class Activities: Discussion of Reading IN-CLASS WRITING: RESPONSE Sign Up for Conferences</p>
March 2-10 COLE3721	<p>CLASSES SUSPENDED DUE IN CONFERENCE: DRAFT OF EXPLICATION ESSAY</p>
March 11 COLE3210	<p>Class Activities: Peer Editing of Essay Drafts DUE: DRAFT OF EXPLICATION ESSAY</p>
March 23 COLE3140	<p>Reading: from <i>Bedford Introduction to Drama</i>: NINETEENTH CENTURY DRAMA pp. 643- 53 Wilde, <i>The Importance of Being Earnest</i> pp. 1309-36</p> <p>Class Activities: Videotape of <i>The Importance of Being Earnest</i> ESSAY ASSIGNMENT: RESEARCH ESSAY DUE: REVISION OF EXPLICATION ESSAY</p>
March 25 COLE3140	<p>Class Activities: Videotape of <i>The Importance of Being Earnest</i> Discussion of Reading</p>
March 30 COLE3210	<p>Reading: from <i>An Introduction to Fiction</i>: Baldwin, "Sonny's Blues" pp. 39-62</p> <p>Class Activities: Discussion of Reading</p>

April 1 COLE3210	<p>Reading: from <i>An Introduction to Fiction</i>:</p> <p>THEME pp. 195-7 & 241-2 SYMBOL pp. 243-5 & 274-8 LeGuin, "The Ones Who ... Omelas" pp. 267-72 LeGuin, "Note on 'The Ones ... Omelas'" pp. 273-4 Vonnegut, "Harrison Bergerson" pp. 233-8 Vonnegut, "The Themes of Science Fiction" pp. 240-1</p> <p>Class Activities: Discussion of Reading IN-CLASS WRITING: RESPONSE Sign Up for Conferences</p>
April 6-14 COLE3721	<p>CLASSES SUSPENDED DUE IN CONFERENCE: DRAFT OF RESEARCH ESSAY</p>
April 15 COLE3210	<p>Class Activities: Peer Editing of Essay Drafts DUE: DRAFT OF RESEARCH ESSAY</p>
April 20 COLE3140	<p>Class Activities: Videotape of <i>Oleanna</i> DUE: REVISION OF RESEARCH ESSAY</p>
April 22 COLE3140	<p>Reading: from <i>Bedford Introduction to Drama</i>: CONTEMPORARY DRAMA pp. 1330-42 Mamet, <i>Oleanna</i> pp. 1639-57</p> <p>Class Activities: Videotape of <i>Oleanna</i> Discussion of <i>Oleanna</i></p>
April 27 COLE3210	<p>Reading: from <i>Approaching Poetry</i>:</p> <p>FORM pp. 152-78 Browning, "My Last Duchess" pp. 78-7 Forche, "The Colonel" pp. 424-5 Rich, "Rape" pp. 381-2</p> <p>Class Activities: Discussion of Reading</p>
April 29 COLE3210	<p>Reading: from <i>An Introduction to Fiction</i>: Singer, "Gimpel the Fool" pp. 95-106 Jackson, "The Lottery" pp. 254-61</p> <p>Class Activities: Discussion of Reading Conclusion of the Course</p>

FINAL EXAMINATION TIMES

May 4 ENG 1002-067
5:15 P.M.

May 5 ENG 1002-034
8:00 A.M.

May 6 ENG 1002-059
2:45 P.M.

READING ASSIGNMENTS

You should have been issued the following texts for this course:

Fulwiler, Toby, and Alan R. Hayakawa. *The Blair Handbook*. 2nd ed. Saddle River, NJ: Prentice-Hall, 1997.

Griffith, Kelley. *Writing Essays About Literature: A Guide and Style Sheet*. 6th ed. Boston: Heinle & Heinle, 2002.

Kennedy, X.J., and Dana Gioia. *An Introduction to Fiction*. 8th ed. New York: Longman, 2001.

Jacobus, Lee A. *The Bedford Introduction to Drama*. 4th ed. Boston: Bedford, 1999.

Schakel, Peter, and Jack Ridl. *Approaching Poetry: Perspectives and Responses*. Boston: Bedford, 1997.

Webster's New World Dictionary.

Keep *The Blair Handbook* and the dictionary handy for reference. Reading should be done by the assigned date, and the relevant book(s) should be brought to class. If you come to class without a book, it is not my responsibility to find a copy for you.

WRITING ASSIGNMENTS

The course requires that you submit the following writing:

THREE RESPONSES to assigned reading. Responses written outside class or in the computer lab must be typed double-spaced. They are evaluated on their originality and careful attention to the assigned poem, story, or play. Although graded less stringently than essays, they should be legible, coherent and reasonably free of errors in mechanics and grammar.

Drafts of THREE ESSAYS, typed double-spaced, in conference with me. These are due at the time of your conference. You will receive full credit if they are substantially complete.

Drafts of THREE ESSAYS, typed double-spaced, for peer editing and review. To receive credit, you must circulate a substantially complete draft for peer review **and** turn in all peer comment sheets with the revision.

THREE REVISIONS, typed double-spaced. I may reject work that doesn't fit the assigned length or topic. Revisions are graded according to the criteria set forth in "Guidelines for Evaluating Writing Assignments in EIU's English Department," and according to the consistency and insight of your interpretation of works of literature.

TWO EXAMINATION ESSAYS, written at your final exam.

Other MISCELLANEOUS WRITING, including unscheduled quizzes and exercises. My criteria for grading these assignments vary. Please ask if you have a question about a particular grade.

Though I hope you work hard, I can only evaluate results; I cannot measure the effort you put into your writing.

PEER EDITING

You are asked to spend THREE class periods commenting on the drafts of your classmates. The purposes of peer editing are to improve your reading skills and help you develop a constructive, analytical approach to the problems and possibilities of revision in your own writing.

To receive full credit for peer editing, you must work the entire period reading and commenting on essays by your peers. Your comments are graded on their completeness.

CONFERENCES

Classes will be suspended to make time for individual conferences focusing on strategies for completing and/or improving each major essay. You receive full credit for your conference draft if it is typed double-spaced and near completion. There is sign-up in class for each set of conferences. It is your responsibility to arrive promptly at the time for which you signed up. Given the number of my students and limits to my time, I cannot always reschedule missed conferences. Therefore, if you cannot keep the appointment, call me ahead of time to reschedule.

MANUSCRIPT REQUIREMENTS

The presentation of written work does affect its grade. Your work should conform to the following rules:

IN-CLASS WRITING should be neatly handwritten on standard-sized lined paper. When in the computer lab, of course, it should be typed and printed out.

DRAFTS brought for peer editing should be typed double-spaced on standard-sized paper in blue or black ink. Typing is required to receive full credit for the draft, but do it out of consideration for your classmates who will be reading and commenting on your work.

REVISIONS and RESPONSES must be typed double-spaced on standard-sized paper in blue or black ink. Any revision or response that comes to me not typed will be returned unread. I will consider it late unless a typed copy is submitted the same day. On the first page type your name, the course number and section, the instructor's name, and the date.

Don't forget to title your REVISIONS and RESPONSES.

Copy should have adequate margins on all four sides. Pages should be numbered.

Fold all assignments lengthways so that your name, the course number and section, the instructor's name, and date appear on the outside.

You are responsible for all errors whether or not you type the manuscript yourself, so proofread carefully. Though corrections in ink are expected, the copy should not be so riddled with scratched-out errors or squeezed-in insertions that it is difficult to read.

If you have not handed in a draft for peer editing, or if the essay has changed drastically between early drafts and the final version, bring previous drafts to conference along with the revision.

LATE ASSIGNMENTS AND MAKE-UPS

You may make up or be excused from class work ONLY if I or another member of the faculty authorizes your absence. I may require documentation of illnesses, emergencies, or other excuses for missed work.

I accept late revisions, but there is a penalty unless you have an excused absence. Your grade loses five (5) points if you miss a conference or come unprepared. It loses an additional five (5) points if you do not hand in a completed revision when the class next meets. Your grade continues to lose points at the rate of five (5) for each subsequent class.

I will make every effort to reschedule conferences and may waive or reduce late penalties in exceptional circumstances — such as the writer's extended and incapacitating illness — but not because of fraternity or sorority activities, vacation arrangements, sports events, etc.

You may be excused from handing in a first draft or attending peer-editing session only for similar compelling reasons.

STUDENTS WITH DISABILITIES

If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible

PLAGIARISM

The English Department has a policy on plagiarism:

Any teacher who discovers an act of plagiarism — "The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (*Random House Dictionary of the English Language*) — has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office.

I will impose the severest penalty in a case of deliberate plagiarism.

I routinely check sources before assigning grades to essays. This is **not** an indication that I suspect plagiarism; I just want to check whether you know what you're doing.

GRADES

Please don't hesitate to ask questions about your grade. I use a numerical scale that corresponds to letter grades as follows:

100 - 90	A
89 - 80	B
79 - 70	C
69 - 60	D
59 - 1	F

Your overall grade for the course is determined as follows:

- The three REVISIONS brought to conferences count for 15% apiece. Total: 45%.
- Each of the three RESPONSES to the reading counts for 5%. Credit is equally divided among the genres of poetry, fiction and drama. Total: 15%.
- The FINAL EXAM ESSAYS count for 15%.
- Each CONFERENCE DRAFT counts for 1% of the final grade, 3% altogether.
- Each PEER EDITING DRAFT also counts for 1% of the final grade, 3% altogether.
- The written comments from PEER EDITING sessions also count for 3% apiece, 9% altogether.
- MISCELLANEOUS WRITING counts for the remaining 10%.

STUDENTS WHOSE OVERALL GRADE AVERAGES D OR F WILL RECEIVE NC (no credit) ON THEIR FINAL GRADE REPORT. ALTHOUGH THEY MUST REPEAT THE COURSE, THE NC WILL NOT AFFECT THEIR GRADE-POINT AVERAGE.